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"DOCTOR WHO"

SERIES 'Q' - "THE SPACE MUSEUM"

by GLYN JONES

episode four : THE FINAL PHASE

PRODUCER  
DIRECTOR

VERITY LAMBERT  
MERVYN PINFIELD

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TM.II	DICKIE ASHMAN
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GRAMS	CLIVE GIFFORD
VISION MIXER	CLIVE DOIG
CREW	FOURTEEN
DESIGNER	SPENCER CHAPMAN
WARDROBE SUPERVISOR	DAPHNE DARE
MAKE-UP SUPERVISOR	SONIA MARKHAM

SCHEDULE:

DATE: FRIDAY APRIL 23RD 1965

STUDIO: T.C.4

set and light.....0830 - 1030 TELECINE

Camera Rehearsal.....1030 - 1300 TK - 25 from 1030

LUNCH.....1300 - 1400

TELEPHONE NOS:

Camera Rehearsal.....1400 -

PRODUCER: 4111

DINNER.....1900 - 2000

ORGANISER: 2226

Line-up.....2000 - 2030

SCRIPT EDITOR: 4109

RECORDING.....2030 - 2145

(VT/4T/27154)

EDITING: Monday April 26th. 1900 - 2200

TRANSMISSION: Saturday May 15th 1965

DOCTOR WHO -- "THE FINAL PHASE"CAST LIST

DR. WHO	WILLIAM HARTNELL
IAN	WILLIAM RUSSELL
BARBARA	JACQUELINE HILL
VICKI	MAUREEN O'BRIEN
LOBOS	RICHARD SHAW
MOROK COMMANDER	IVOR SALTER
TOR	JEREMY BULLOCH
SITA	PETER SANDERS
DAKO	PETER CRAZE
<u>MOROK GUARDS:</u>	SALVIN STEWART PETER DIAMOND BILLY CORNELIUS LAWRENCE DEAN KEN NORRIS
<u>XERONS</u>	MICHAEL GORDON EDWARD GLANVILLE DAVID WOOLISCROFT BILL STARKEY
DALEK	MURPHY GRUMBAR } PETER HAWKINS }

SETS

LOBOS'S OFFICE  
PREPARATION RM  
TOR'S ROOM  
MUSEUM BUILDING  
MUSEUM CORRIDOR

DALEK CONTROL  
EXT. TARDIS

TELECINE:

TK: 25 from 1030  
with  
titles & Planet seq.

TECHNICAL

SOUND  
6 BOOMS  
Fishing Rod  
Slung Mics

GRAMS  
TR-90  
Stand Mic

REQUIREMENTS

CAMERAS  
6 PEDESTAL

## DR WHO - SERIAL Q

## EPISODE FOUR - RUNNING ORDER

SHOT	PAGE	SCENE & SCENE NO	CHARACTER	LIGHT	CAMS	_SOUND_
		TC-1. DR WHO OPENING TITLES				
		CAPTIONS				
1	1	1. LOLOS OFFICE (REPORT)	LOLOS IAN GUARD -3	DAY	5A 1 2 3	A1 2 3
2	2	2. PREPARATION ROOM	DR WHO IAN LOLOS GUARD-3	DAY	1A 2A 1B 2B	M42 M43 B/1
10	5	3. TOR'S ROOM	SITA VICKI TOR XENONS	DAY	3A 1D	C/1
16	8	4. MUSEUM BUILDING	GUARDS (1,4,5) COMMANDER	DAY	4A	D/1
17	10	5. MUSEUM CORRIDOR	BAND RA DAKO	DAY	6A	A/2 M/44
18	10	6. PREPARATION ROOM	LOLOS IAN GUARD-3 DR WHO	DAY	1B 2B 2C 3B	B/1 C/1
30	16	7. LOLOS OFFICE	COMMANDER GUARDS (1,4)	DAY	5B	A1 M/45 B1
31	17	8. PREPARATION ROOM	DR WHO LOLOS GUARD-3 IAN	DAY	1B	B1
32	18	9. LOLOS OFFICE	COMMANDER GUARDS (1,4)	DAY	5B	A1 M/46
33	18	10. PREPARATION ROOM	DR WHO LOLOS COMMANDER GUARDS (1,3,4)	DAY	3B 2A	B1
35	20	11. MUSEUM BUILDING	GUARD-5	DAY	4B	D/1
36	20	12. MUSEUM CORRIDOR	BANDARA DAKO	DAY	6A	A/2

## EPISODE FOUR

SHOT	PAGE	SCENE & SCENE NO	CHARACTERS	LIGHT	CAMS	SOUND
37	21	13. <u>MUSEUM</u> <u>BUILDING</u>	GUARD-5	DAY	4B	D1
37	21	14. <u>LOBOS</u> <u>OFFICE</u>	GUARDS (3 & 4) LOBOS COMMANDER	DAY	2D 5B 2E 2F	A1
45	24	15. <u>PREPARATION</u> <u>ROOM</u>	LOBOS DR WHO IAN	DAY	1B	B1
46	25	16. <u>MUSEUM</u> <u>BUILDING</u>	GUARDS (3 & 5) DAKO TOK VICKI SITA COMMANDER	DAY	3C 4C 3D 1E	D1 M47
RECORDING BREAK						
58	31	17. <u>LOBOS</u> <u>OFFICE</u>	COMMANDER LOBOS	DAY	5C	A1
59	32	18. <u>PREPARATION</u> <u>ROOM</u>	IAN DR WHO DALEK A VICKI	DAY	2B 1B 2A 1G	B1 M48
67	35	19. <u>MUSEUM</u> <u>BUILDING</u>	SITA DAKO TOK GUARDS (ALL 5)	DAY	4D 3C	D1 M49
72	37	20. <u>MUSEUM</u> <u>CORRIDOR</u>	KRONS GUARDS (2 & 4)	DAY	6B	2G
75	37	21. <u>MUSEUM</u> <u>BUILDING</u>	TOK DAKO KRONS	DAY	5A 3B	D1
75	38	22. <u>LOBOS</u> <u>OFFICE</u>	LOBOS GUARD 4 COMMANDER VICKI DR WHO DALEK IAN	DAY	5C 1C 2H	A1 M50
RECORDING BREAK						
80	41	23. <u>MUSEUM</u> <u>BUILDING</u>	BARDIKA IAN DR WHO TOK VICKI KRONS	DAY	3C 4C 3E 1H	D1
TK25	45	TC-2 TARDIS DISASSEMBLING & THE STARS				M51
92	46	24. <u>DALEK</u> <u>CONTROL</u>	DALEK	DAY	6C 2	A4 M52

DOCTOR WHO (SERIES Q) EPISODE FOUR - THE FINAL PHASE

Q. TK-25

TK-25 .. TCL

OPENING DOCTOR WHO TITLES

S.O.F.

1 5 A 24

3-S  
IAN/GUARD/  
LOBOS

1. INT. LOBOS OFFICE. DAY

BOOM AI

(LOBOS MOVES TO A DOOR)

IAN: Is he in there?

LOBOS: Yes.

IAN: Open it.

LOBOS: Do you still think I'm  
bluffing?

(IAN SIGNALS LOBOS TO OPEN  
THE DOOR)

(LOBOS GOES TO THE DOOR  
FOLLOWED BY THE GUARD)

2 1 A 9

CU IAN

BOOM BI  
M/42

2. INT. PREPARATION ROOM. DAY

IAN: Doctor!

3 2 A 24

SINGLE DR WHO

M/43

(DOCTOR WHO IS LEANING BACK  
IN AN UPRIGHT POSITION AGAINST  
A BOARD.)

SUPER SLIDE 1

THE FINAL PHASE

HE IS RIGID AND ALTHOUGH HIS  
EYES ARE OPEN HE APPEARS TO  
BE SIGHTLESS.

SUPER SLIDE 2

WRITTEN BY GLYN JONES.

(HIS FACE IS DRAWN LIKE WAX)

4 1 B 24

3-S IAN/GUARD/  
LOBOS

(ON 1)  
EPISODE FOUR. REVISED.

3 - 4 -

(WE FEATURE IAN,  
AGAIN, AS, WITH THE  
RAY GUN, HE INDICATES  
FOR LOBOS AND THE  
GUARD TO JOIN HIM)

IAN: What have you done to him?

LOBOS: I don't think you would  
appreciate the technicalities.

IAN: Just tell me what you've done!

5 2 A 16  
CU LOBOS

LOBOS: He has completed the second  
stage of preparation. He is as  
good as dead.

6 1 B 9  
CU IAN

IAN: If you want to save yourself,  
you'd better bring him back to  
life again!

LOBOS: Impossible...

7 2 A (PULLED BACK 16  
C3-S IAN/GUARD/  
LOBOS

IAN: But your only hope is to try.

LOBOS: No-one has ever attempted  
to reverse the process.

(IAN MOVES IN WITH  
HIS RAY-GUN POINTS  
IT AT LOBOS' HEAD)

IAN: There's a first time for  
everything, Lobos.

8 1 B 24  
3-S IAN/GUARD/  
LOBOS

LOBOS: You'd kill your friend....?

IAN: Start! And remember I shall  
be watching you very carefully.

Crab R to Pos C  
holding LOBOS &  
finishing with 4-S  
IAN/LOBOS/DR WHO/  
GUARD

- 4 -

(2 NEXT)

(ON 1) ME

- 5 -

IAN: What's the box for?

LOBOS: As I said, you will not understand the technicalities.

IAN: Just don't try any tricks.

LOBOS: There are no tricks in science. Only facts. Now, let's see what we can do. . . .

(IAN WATCHES LOBOS  
ANXIOUSLY. THE  
BOX STARTS TO EMIT  
A LOW HUM, WHICH  
RISES IN INTENSITY)

9 2 B 9  
CU LOBOS

IAN: How long will it take? /

LOBOS: That is difficult to say. It has never been done before.

(WE GO IN CLOSE ON  
LOBOS FOR:)

Perhaps ... he never will.

10 3 A 35  
GROUP SHOT

/BOOM CL/

3. INT. TOR'S ROOM. DAY.

(WE GO IN AND SEE  
SITA BRINGING IN  
RAY GUNS, AND  
STACKING THEM  
AGAINST THE WALL  
OF THE REVOLUTIONARY  
HEADQUARTERS ON A  
PILE ALREADY THERE)

(1 NEXT)

- 5 -

(ON 3)

ME

-- 6 --

SITA: That's the lot, Tor.

(VICKI IS WATCHING  
THE ACTIVITY WITH  
A GROWING IMPATIENCE,  
AS TOR DIRECTS THE  
DISTRIBUTION OF THE  
ARMS AMONGST A GROUP  
OF XERON YOUTH)

TOR: Move along - hurry up.

VICKI: Tor?

TOR: Just a moment, Vicki.

(THE XERONS PAUSE  
IN TAKING THEIR  
ARMS AS TOR ADDRESSES  
THEM)

Now you know the main objective.  
The Morok Barracks. Most of  
our force is already on the way  
there, but we must surprise  
them - if they mobilise we shall  
fail !

SITA: Come on, come on - take  
one ray-gun each.

(VICKI MOVES UP TO  
TOR AFTER COLLECTING  
A RAY GUN HERSELF) /

11 1 D 16  
2-S VICKI/TOR

VICKI: Will everybody be going  
to the barracks?

TOR: (NODDING) We need every  
man, and woman, we can muster,  
Vicki. Why? /

12 3 A 9  
C2-S VICKI/TOR

VICKI: Well, if it's all the  
same to you, I'm going back to  
the museum.

TOR: The museum?

(1 NEXT)

ME

(ON 3)

- 7 -

VICKI: Barbara might still be there. I've got to find her, Tor. And my other friends.

TOR: Look, as soon as we finish ...

VICKI: (SHAKING HER HEAD) Now! It may be too late otherwise.../

13 1 D (PUSHED IN) 16  
C2-S VICKI/TOR

TOR: No, I won't let you go.

VICKI: I won't let you stop me.

TOR: But if you're captured.

VICKI: The Moroks won't know of the revolt - I'm not likely to tell them.

TOR: You won't have to - the gun will give us away - they'll check the armoury.

(VICKI THINKS ON  
THIS, OFFERS THE  
RAY GUN BACK, TOR  
TAKES IT)

14 3 A 16  
2-S VICKI/TOR

VICKI: I'm still going. I'll have to try and find them, tell them what's going on - there's no knowing what they'll do otherwise. If I am captured - I'll hope you're successful, and reach us in time. It sounds silly but whatever I decide to do may be wrong ... I've got to find them. /

15 1 D 24  
2-S VICKI/TOR

(VICKI TURNS, TOR  
WATCHES HER GO,  
AND THEN: )

TOR: Vicki.

(4 NEXT)

- 7 -

(ON 1) ME

- 8 -

VICKI: (TURNING) Yes?

TOR: Wait. (HE CALLS) Sita...

SITA in R  
to make 3-S  
TOR/VICKI/SITA

(SITA MOVES INTO  
SHOT AS TOR GIVES  
VICKI BACK HER  
RAY GUN)

Go with Vicki to the museum -  
we'll join you later.

SITA: Yes, but...

TOR: Don't argue, Sita - do  
what she tells you.

(SITA LOOKS AT VICKI  
AS TOR TURNS TO  
THE NOW FULLY ARMED  
GROUP)

Pan  
VICKI & SITA  
L and let them go  
holding TOR

VICKI: Come on, Sita...

(WE FOLLOW VICKI  
AND SITA OUT OF  
THE ROOM, AND  
THEN CUT TO:)

16 4 A 35  
GUARDS entering  
R

BOOM DI

4. EXT. MUSEUM BUILDING. DAY.

(OUTSIDE THE MUSEUM,  
THREE MOROK GUARDS  
ARE MANHANDLING THE  
TARDIS CLEAR OF THE  
ENTRANCE, AND BACK  
AGAINST THE MUSEUM  
WALL.

GUARDS 1 & 4  
in R to make  
3-S

COMMANDER in L  
to make 4-S

WITH THE TELEPHONE  
BOX IN POSITION  
THEY BRING UP A  
CUTTING DEVICE,  
AND START TO ATTEMPT  
TO CUT THEIR WAY IN,  
AROUND THE LOCK.

THEY ARE DOING THIS  
WHEN THE MOROK  
COMMANDER MOVES  
INTO FRAME)

COMMANDER: All right - leave  
that! Where is the relief guard  
for this entrance?

(ONE OF THE MOROK  
GUARDS MOVES ACROSS  
TO THE COMMANDER)

GUARD TWO: There was nobody  
here when we arrived, sir.

COMMANDER: You - take over the  
watch.

GUARD TWO: Yes, sir.

COMMANDER: I'll get to the  
bottom of this - you two, follow  
me...

Let COMMANDER &  
2 GUARDS go L  
Pan GUARD 5 R to  
doors pushing in

Pan out centre of  
doors, pushing in  
lose GUARD

(THE OTHER TWO GUARDS  
FOLLOW THE MOROK  
COMMANDER OUT OF  
FRAME.)

THE GUARD TWO MOVES  
INTO A SENTRY POS-  
ITION BESIDE THE  
MUSEUM DOORWAY. WE  
PAN WITH HIM, THEN,  
WHEN HE TAKES UP A  
STANCE, LOSE HIM  
AND PAN ONTO THE  
DOOR. WE CLOSE IN  
AND CUT TO:)

MEE

(ON 6)

- 10 -

[MUSIC 44]

5. INT. MUSEUM CORRIDOR. DAY.

(WE PICK UP ON  
BARBARA AND DAKO  
WHERE WE LEFT THEM.  
UNDER THE GAS THEY  
ARE IN COLLAPSED  
POSITIONS ON THE  
FLOOR.

WE FEATURE BARBARA,  
AND, WITH A SUPREME  
EFFORT, SHE MANAGES  
TO GET UP, HER  
MUSCLES STRAINING  
UNDER THE EFFORT.

SHE MOVES ACROSS TO  
DAKO, AND, SHAKING  
HIM, ROUSES HIM  
ENOUGH FOR HIM TO  
TRY AND CRAWL TOWARDS  
THE ENTRANCE, GROANING  
AS HE DOES SO.

Let them go L

WE WATCH THEIR PAIN-  
FUL EFFORTS TO DRAG  
THEMSELVES ALONG  
THE CORRIDOR, AND,  
AS THEY GO OUT OF  
FRAME, WE MIX TO:)

18 1

B 24

CU of control  
box

[BOOM BI/C2]

Pull back  
to 3-S  
IAN/DR WHO/  
LOBOS

6. INT. PREPARATION ROOM. DAY.

(WE COME UP ON THE  
CONTROL BOX OF THE  
PREPARING PROCESS  
AND, PULLING OUT  
SEE THAT LOBOS IS  
STILL STANDING THERE  
READING THE CONTROLS.

- 10 -

(2 NEXT)

(ON 1)  
EPISODE FOUR. REVISED.

- 11 -

(THE MOROK GUARD  
ONE IS IN THE  
BACKGROUND, IAN  
COVERING BOTH OF  
THEM AND WATCHING  
LOBOS.

DOCTOR WHO REMAINS  
AS WE FIRST SAW  
HIM, STANDING  
STIFFLY, AND WAX-  
like)

IAN: Well? What's happening?

LOBOS: His temperature is  
returning to normal.

IAN: Good, Can't you hurry it up

(LOBOS MANIPULATES  
MORE CONTROLS,  
WATCHED BY IAN.  
HE PAUSES, LOOKS  
AT IAN, SHRUGS  
HIS APOLOGIES FOR  
THE DELAY)

LOBOS: After a  
temperature of several hundred  
degrees below freezing it is a  
complicated process... it could  
be dangerous

(LOBOS CONTINUES  
TO MANIPULATE  
CONTROLS ON THE  
PANEL. /

19 2 B 24  
2-S IAN/DR WHO

WE GET A SHOT OF  
DOCTOR WHO BUT  
CAN AS YET SEE NO  
CHANGE IN HIS  
CONDITION. EVENT-  
UALLY:)

LOBOS: Normal body temperature has  
been reached.

- 11 -

(1 NEXT)

(ON 2)

-12/13-

LOBOS: (contd) Well?

IAN: His hand's warm.

20 1 B 24

3-S

IAN/DR WHO/  
LOBOS

LOBOS: Good. We should not have  
long to wait.

Pan L ~~TOP~~ to  
GUARDS to make 2-S  
GUARD/LOBOS

IAN: You stand back.

21 2 B 24

2-S IAN/DR WHO

DOCTOR WHO: Support me. Help me  
to sit down.

Pan them L pulling  
back to POS.C.

(IAN REACTS AS DR WHO MOVES  
SLOWLY RECOVERING A LITTLE.

LOBOS MAKES A MOVE.

IAN HELPS THE DOCTOR TO A CHAIR)

IAN: How are you feeling.

DR WHO: Not bad apart from an  
attack of rheumatism. Always comes  
on when it's cold.

IAN: You've been cold all night  
I can tell you that.

DR WHO: But it's along time  
since I encountered that sort  
of temperature.

22 1 B 16

C2-S LOBOS/GUARD

LOBOS: When I give the word  
rush him. That's an order.

23 2 C 24

2-S DR WHO/IAN

IAN: We'd better get  
the circulation going again.

-12/13-

(3 NEXT)

ME  
(ON 2)

- 14 -

(IAN STARTS TO RUB  
THE DOCTOR'S SHOULDER  
WITH HIS FREE HAND,  
MUCH TO THE DOCTOR'S  
ANNOYANCE)

DOCTOR WHO: It's nothing to do  
with the circulation. Stop  
fussing. Don't do that!

(DURING THIS LOBOS  
PUSHES THE MOROK  
GUARD ONE)

24 3 B 35

4-S DR WHO/IAN/  
LOBOS/GUARD

LOBOS: Now! /

(IAN AT ONCE TURNS,  
AND POINTS THE RAY  
GUN.

THE MOROK GUARD ONE  
STOPS DEAD IN HIS  
TRACKS, RAISES HIS  
HANDS AND QUICKLY  
BACKS TO THE WALL.  
HE HAD ABSOLUTELY  
NO ENTHUSIASM IN HIS  
ACTIONS) /

25 1 B 24

2-S DR WHO/IAN

DOCTOR WHO: Yes, yes - your  
soldiers really have no heart  
for their jobs at all, do they  
Governor Lobos?

(LOBOS DOES NOT  
ANSWER)

Oh, and thank you for getting me  
out of that little predicament.

(DOCTOR WHO POINTS  
TO THE PREPARATION  
CONTRAPTION)

(2 NEXT)

- 14 -

(ON 1)

-15-16-

DR WHO: Although I would have been better pleased if you'd done it voluntarily.

(THE DOCTOR STANDS & IS TRYING HIS LEGS)

IAN: Yes his conscience did need a little reminder.

DOCTOR WHO: I know my boy, I know.

IAN: You knew? But you were...

DOCTOR WHO: Dead? Not at all. not at all. I was merely shall I say stiff.

IAN: You knew what was going on all the time?

Push in to single  
DR WHO

DR. WHO: Yes, my brain was working just like a mechanical computor my boy. I was asking myself the questions and the answeres were arriving with remarkable alacrity, mathmatically and otherwise...although I have to confess I didn't enjoy the refrigeration - hence the attack of rheumatism now. But thanks to you dear boy I am now de-iced and quite ready to face the climate once more

26 2 D 9  
CU LOBOS

LOBOS: I wouldn't be too sure of that Doctor. Of course I have no proof but your brain could quite easily have been affected.

27 1 B 24

2-S DR WHO/IAN  
Pull back & pan  
DR WHO R

DOCTOR WHO: The best thing we could do with you, Lobos is put you there yourself. You'd have all the proof you needed then.

28 2 B 9  
CU LOBOS

However think yourself lucky that my conscience doesn't allow me to go that far. Pity. isn't it, a pity.

29 1 B 24

2-S DR WHO/IAN  
Pan DR WHO L

/BOOM AI/M 45/

30 5 B 35

ON DOOR

7. INT. LOBOS OFFICE. DAY

(THE COMMANDER & GUARDS ENTER THE OFFICE & FREEZE AS THEY HEAR VOICES)

IAN: (OOV) I think the next step is to find Barbara and Vicki dont you Doctor?

(1 NEXT)

-15-16-

(ON 5)

- 17 -

Pan COMMANDER R  
to singleDOCTOR WHO: (OVER) I'm not  
sure, Chesterton, I'm not sure.  
Where did you leave them?IAN: (OVER) At the museum...GUARDS in L  
Hold them R to door(THE MOROK COMMANDER  
SIGNALS SILENCE TO  
THE MEN AND INDICATES  
FOR THEM TO MOVE UP  
TO STAND EACH SIDE  
OF THE OPEN DOOR.)AS THEY ARE DOING  
THIS, QUIETLY AND  
STEALTHILY, WE CUT  
TO:)(LOBOS, AND THE  
MOROK GUARD ONE  
ARE AGAINST THE  
WALL, COVERED BY  
IAN. DOCTOR WHO  
IS MOVING AROUND  
THOUGHTFULLY)DOCTOR WHO: And the Tardis?IAN: It's standing outside the  
museum building...(THE DOCTOR CONTINUES  
TO THINK DEEPLY,  
NODDING)

31 1 B 24

2-S  
DR WHO/IANDOCTOR WHO: Mn - I see ... /BOOM BL/

8e INT PREPARATION ROOM. DAY

IAN: What's the problem? We  
must have changed our future  
by now, Doctor!

(5 NEXT)

- 17 -

DOCTOR WHO: I'm not sure of that either, Chesterton. Have we? Or have we merely been following the prescribed train of events. Mmm?

IAN: I've just got you off that thing!

32 5 B 35  
3-S COMMANDER/  
GUARD/GUARD

BOOM A1  
M/46

9. INT. LOBOS OFFICE. DAY.

(THE MOROK COMMANDER SIGNALS HIS GUARDS TO GET READY, THEY DRAW, OR HAVE DRAWN THEIR RAY GUNS.

AS THEY PREPARE TO MOVE INTO THE ROOM DOCTOR WHO MOVES ACROSS TO LOBOS SO THAT BOTH HE AND IAN HAVE THEIR BACKS TO THE DOOR)

DR WHO: True - but I'm sure the Governor here would be delighted to see us both back in it. Am I correct?

33 3 B 35  
GROUP SHOT

BOOM B1

10. INT. PREPARATION ROOM. DAY.

(ON 3)

ME

- 19 -

(AT THIS POINT THE MOROK GUARDS, AND THE COMMANDER, STORM THROUGH THE DOOR.

IAN HALF TURNS, BUT ONE OF THE GUARDS CRASHES HIM ACROSS THE BACK OF THE NECK AND SHOULDER WITH A RAY GUN AND IAN CRUMBLES TO THE FLOOR AS IF POLE-AXED. /

34 2 A 24 (ON TURN)  
C2-S COMMANDER/DR  
WHO

DOCTOR WHO TURNS WILDLY BUT THE MOROK COMMANDER PUTS HIS RAY GUN INCHES FROM THE DOCTOR'S NOSE, AND THE DOCTOR, WIDE-EYED, STARES AT IT.

LOBOS MOVES RIGHT BACK IN ON THE DOCTOR WITH: :)

Pull back and take in LOBOS R

LOBOS: You are correct, Doctor. And it would appear that I shall have my wish.

(WE HOLD ON THE DOCTOR'S REACTION MOMENTARILY, AND THEN CUT TO: :)

35 4 B 24  
SINGLE GUARD

Pan him R

11. EXT MUSEUM BUILDING. DAY

Let him go L

(A GUARD IS STANDING AT HIS POST. HE REACTS & LOOKS TOWARDS THE ENTRANCE AS HE HEARS A NOISE)

36 6 A 35  
close 2-S  
BARBARA/  
DAKO

Pan them L

12. INT MUSEUM CORRIDOR. DAY

(BARBARA & DAKO ARE MOVING ALONG THE CORRIDOR TO THE DOORS)

(4 NEXT)

- 19 -

(ON 6)

-20/21-

BARBARA: Just a few more feet  
that's all.

DAKO: They'll be guards out  
there Barbara. Waiting for us...

BARBARA: At least we'll stand some  
sort of chance outside.

DAKO: Chance of what?....

37 4 D 24  
SINGLE GUARD

/BOOM D1/

13. EXT MUSEUM BUILDING DAY

Pan him L

(THE MOROK GUARD LOOKS THROUGH  
THE DOOR AND MOVES AWAY  
SMILING)

FADE TO BLACK

FADE UP

38 2 D 24  
SINGLE GUARD

/BOOM A1/

14. INT LOBOS OFFICE, DAY

Full back to  
POS. E. taking  
in COMMANDER &  
LOBOS R to make  
3-S GUARD/COMMANDER/  
LOBOS

(A MOROK GUARD IS  
IS STANDING IN FRONT OF  
LOBOS WHO IS SEATED AT  
HIS DESK.

THE COMMANDER IS AT HIS  
SIDE).

(5 NEXT)

-20/21-

(ON 2)

- 22 -

WE PULL OUT AS  
THE MOROK COMMANDER  
IS GIVING HIS REPORT  
TO LOBOS.

COMMANDER: I met this  
soldier on his way here;  
asked him what he was doing  
and he said reporting to  
you. On your orders.

(LOBOS NODS, RUNS  
TO LOOK FROM THE  
COMMANDER TO THE  
GUARD)

GUARD ONE: I was a  
prisoner of one of the aliens,  
sir. He had a gun. /

39 5 B 9  
CU LOBOS

LOBOS: Which he took from  
you! /

40 2 E 24

GUARD/COMMANDER/  
LOBOS

GUARD ONE: Yes, sir.

COMMANDER: I posted a relief  
guard, and came back here  
to see what had happened.

LOBOS: You did well,  
Commander.

41 5 B 16  
SINGLE LOBOS

(THE COMMANDER  
IS PLEASED AT THE  
PRAISE./ LOBOS  
GETS UP FROM THE  
DESK)

LOBOS: Have this man  
placed under close arrest....

(THE INTERCOM ON THE  
DESK BUZZES AND LOBOS  
LEANS ACROSS TO FLICK  
A SWITCH)

LOBOS: What is it?

(2 NEXT)

- 22 -

(5 NEXT)

- 23 -

GUARD TWO: (OVER) Relief guard; exit 417. The aliens are just about to leave the museum.

LOBOS: Good. Good! Detain them there! I'll send extra men.

42 2 F 24 ASLOBOS SITS GUARD TWO: (OVER) Yes, sir.  
2-S COMMANDER/LOBOS

(LOBOS FLICKS OVER ANOTHER CONTROL SWITCH, LOOKING UP AT THE COMMANDER)

LOBOS: It seems that this little diversion will soon be at an end, Commander.

(LOBOS TURNS BACK TO THE CONTROL UNIT, AS THE COMMANDER NODS, LOBOS DEPRESSES THE SWITCH, IRRITATED)

LOBOS: Strange. No reply from the barracks.

(LOBOS FLICKS THE SWITCH SEVERAL TIMES, THEN GIVES UP. HE LOOKS UP AT THE GUARD THEN AT THE COMMANDER)

43 5 B 16  
SINGLE LOBOS

It seems that a faulty connection has given our friend here another chance. (TO GUARD) Go with the Commander...when you've got them (TO BOTH) bring the aliens to me.

(THE MOROK COMMANDER SALUTES)

44 2 E 24  
3-S GUARD/COMMANDER/  
LOBOS

COMMANDER: Yes, sir.

(1 NEXT)

- 23 -

(ON 2)

- 24 -

(THE COMMANDER LEAVES  
THE OFFICE BECKONING  
THE GUARD TO FOLLOW  
WHICH HE DOES.

Let COMMANDER & GUARD  
go through door. Pan  
LOBOS R as he moves  
to camera

LOBOS ALLOWS THEM TO  
MOVE OUT THEN MOVES  
ACROSS TO THE ADJOINING  
DOOR OF THE PREPARATION  
ROOM.

45 1 B 25  
2-S LOBOS/  
GUARD 4

/BOOM DL/

15. INT. PREPARATION ROOM. DAY.

(LOBOS APPEARS AT THE  
DOOR AND LOOKS IN.

DOCOTCR WHO, AND IAN  
SEATED, ARE WATCHED  
BY THE GUARDS WHO  
CAME WITH THE MOROK  
COMMANDER.

IAN IS RUBBING THE  
BACK OF HIS NECK WHERE  
THE BLOW HAS STRUCK  
HIM)

Pan LOBOS R  
taking in GUARD 1,  
DR WHO & IAN.  
Lose GUARD 4

LOBOS: I've just had a  
word about your friends.

make 4-S LOBOS/  
GUARD/DR WHO/IAN

(DOCTOR WHO AND IAN  
REACT, LOOK UP)

Dont worry they're safe.  
You'll all be together again  
soon. Perhaps for  
centuries.

(LOBOS SMILES A  
GLOATING SMILE.  
AND, AS WE GET  
DOCTOR WHO AND  
IAN REACTING TO  
THIS)

46 3 C 35  
SINGLE GUARD

/BOOM DL/

- 24 -

(4 NEXT)

(ON 3)

- 25 -

16. EXT. MUSEUM BUILDING. DAY.

DAKO & BARBARA into  
shot through doors  
to make 3-S  
GUARD/BARBARA/DAKO

(WE COME UP ON THE  
MOROK GUARD TWO,  
COVERING THE ENTRANCE  
DOORS TO THE MUSEUM  
WITH HIS RAY GUN.

SECONDS AFTER WE GO  
IN THE DOORS OPEN  
AND BARBARA AND DAKO  
STAGGER OUT INTO  
THE FRESH AIR, GULPING  
IN BREATHS.)

GUARD TWO: Halt! Stay  
there!

(BARBARA AND DAKO  
FOLLOW ORDERS )

Back - against the wall.

47 4 C 9  
2-S BARBARA/DAKO

DAKO: Sorry, Barbara.

BARBARA: For what?  
It's not your fault.

48 3 C 35  
3-S GUARD/BARBARA/  
DAKO

GUARD TWO: No talking.  
Put your hands on your heads.

(BARBARA AND DAKO  
DO AS THEY ARE TOLD.  
THEY STAND AGAINST  
THE WALL, HANDS CLASPED  
ON THE TOP OF THEIR HEADS.  
THEY ARE GLAD OF THE REST  
IN A WAY AND TRY TO  
REGAIN THEIR SENSES.

(4 NEXT)

- 25 -

(ON 3)

- 26 -

49 4 C 24

THE MOROK GUARD EYES  
THEM SUSPICIOUSLY,  
VERY MUCH ALERT,  
AND ON GUARD. /

3-S GUARD/BARBARA/  
DAKO

SITA in R. He crosses  
L  
VICKI in R

HE WATCHES THEM SO  
CLOSELY HE DOES NOT  
NOTICE VICKI AND SITA  
MOVE INTO THE FOREGROUND  
OF THE PICTURE BEHIND  
HIM. SITA RAISES  
HIS GUN.

BARBARA SEES THEM  
THERE, AND REACTS)

50 3 C 24

SITA: (CALLING) Soldier! /

2-S SITA/GUARD

(THE MOROK GUARD TWO,  
TURNS, WITH HIS RAY  
GUN AT THE READY.  
SITA, HOWEVER, FIRES  
BEFORE HE CAN TAKE  
A IN.

WITH A CRY THE MOROK  
GUARD TWO COLLAPSES  
MOANING, IN A HEAP.

VICKI IS ALREADY MOVING IN  
ON BARBARA)

BARBARA: Vickie! /

51 4 C 24

BARBARA/VICKI in  
f/gnd  
SITA/DAKO in b/gnd

VICKI: Barbara - are you  
all right? You look  
terrible.

BARBARA: Well, thank you!  
(THEN) Yes, Vicki, I'm  
all right.

(SITA HAS MOVED ACROSS  
TO DAKO. THEY STAND TOGETHER,  
DAKO TRYING TO CLEAR  
HIS HEAD)

52 3 C 16

C2-S SITA/DAKO

DAKO: Sita! Where did you  
come from? And guns.

SITA: Yes, the revolution's  
finally started! We broke into  
the armoury. Tor's leading  
the attack on the Morok  
Barracks.

(4 NEXT)

- 26 -

(ON 3)

- 27 -

DAKO: Why aren't you there?

SITA: We came for you.

53 4 C 24

4-S BARBARA/VICKI  
f/gnd  
SITA/DAKO b/gnd

(WE LOSE DAKO AND  
SITA IN THE BACKGROUND  
RESUMING ON BARBARA  
AND VICKI)

VICKI: Is Ian still inside?

BARBARA: I don't see  
how he could be, Vicki.  
Those guards must have taken him  
away.

Tighten shot as  
VICKI moves from  
camera

VICKI: To wherever the  
Doctor is, I suppose. We've  
got to find them, Barbara.  
There's a chance for us now.

BARBARA: Why - what's  
happened?

VICKI: It's going to be  
all right. I know it  
is. When the revolution's  
successful, Tor and the  
Xerons are going to destroy  
the museum, and all the exhibits  
Well - we can't be put in a museum  
that doesn't exist, can we.

(SITA MOVES BACK FROM  
TALKING WITH DAKO, AND  
UP TO VICKI AND BARBARA)

Ease back to  
let SITA in R

SITA: Dako and myself are  
going to find Tor - are you  
coming?

VICKI: No, I don't  
think so. Are we, Barbara?

54 3 D 9  
CU BARBARA

BARBARA: It depends on  
whether we can find out  
where Ian and the Doctor  
were taken. We may as well  
go with Sita if it means  
just wandering around aimlessly.

55 4 C 16

3-S VICKI/DAKO/SITA

- 27 -

(1 NEXT)

(ON 4)

- 28 -

VICKI: Where would they be taken?

SITA: To the Governor's office I expect - first of all, anyway.

VICKI: Well we don't want to go there! /

56 1 E 35  
GROUP SHOT

MOROK COMMANDER: (VOICE OVER) Possibly not - but that's where you are going!

/MUSIC 47/

(WE GET A WIDE SHOT AND SEE THE MOROK COMMANDER AND THE MOROK GUARD ONE STANDING NEARBY, RAY GUNS AT THE READY.

SITA BRINGS UP HIS RAY GUN BUT THE COMMANDER HAS ALREADY FIRED. SITA FALLS WITH A CRY, AND SPRAWLS OUT ON THE FLOOR.

VICKI, ALSO, IS STILL HOLDING HER RAY GUN, BUT SHE MAKES NO ATTEMPT TO USE IT. SHE MOVES TO SITA, HORRIFIED)

Tighten shot as COMMANDER moves to VICKI to POS F

VICKI: Sita. Sita!

(THE MOROK COMMANDER STRIDES ACROSS AND TEARS THE RAY GUN FROM HER HANDS.

THE MOROK GUARD ONE HAS MOVED ACROSS DURING THIS ACTION AND DEALT THE UNARMED DAKO A BLOW ACROSS THE FACE WITH THE BUTT END OF HIS RAY GUN. DAKO FALLS UNCONSCIOUS TO THE FLOOR AND THE MOROK GUARD ONE COVERS BARBARA.

(3 NEXT)

- 28 -

(ON 1)

- 29 - 30-

THE MOROK COMMANDER PUSHES VICKI BESIDE HER, THEN LOOKS AT THE RAY GUN HE HOLDS, THE ONE HE TOOK FROM VICKI)

COMMANDER: Where did you get this?

(VICKI DOESN'T ANSWER. BARBARA MOVES IN PROTECTIVELY)

I asked you a question!

VICKI: I...I can't remember...

(THE COMMANDER JERKS HIS HEAD FOR THE MOROK GUARD TO COME TO HIM. HE DOES SO)

Push in to 2-S COMMANDER/GUARD

COMMANDER: Do you know of any guerilla actions against the occupying force?

GUARD ONE: None recently.

COMMANDER: Any arms fell into Xeron hands?

GUARD ONE: No, sir. Not that I know of.

(THE MOROK COMMANDER LOOKS AT THE RAY GUN, THEN AT VICKI)

Pan them L taking in VICKI & BARBARA then let them go L

COMMANDER: It looks as though the Governor will have more than the usual batch of questions to ask you! Move!

(THE GUARD & COMMANDER PUSH BARBARA & VICKI OUT. /  
2-S SITA/DAKO on floor DAKO LIES CRUMPLED ON THE FLOOR)

FADE TO BLACK

RECORDING LIAZAK

FADE UP58 5 C 24  
ON RAY GUN

/BOOM A1/

17. INT. LOBOS' OFFICE. DAY.As GUN is  
picked up pull  
back and take  
in LOBOS(LOBOS IS SITTING  
BEHIND HIS DESK.  
THE MOROK COMMANDER  
IS IN THE ROOM,  
PACING. LOBOS HAS  
THE RAY GUN  
CONFISCATED FROM  
VICKI ON THE DESK  
IN FRONT OF HIM.As LOBOS flicks  
switch pull back to  
Pos D taking in  
COMMANDER RLOBOS LOOKS AT THE  
GUN, PICKS IT UP,  
THE EXASPERATED  
FLICKS ONE OF THE  
SWITHCHES ON THE  
INTERCOM ON HIS  
DESK)COMMANDER: No answer, sir?LOBOS: None Commander. First  
the barracks - now the armoury.  
Well the soldier will call and  
report as soon as he gets there.COMMANDER: Yes, sir. (THEN)  
Er .. you don't think ..?LOBOS: I don't think anything,  
Commander. Except that this  
gun came from the weapons store.  
(Cont...)(LOBOS PUTS THE GUN  
DOWN. THE MOROK  
COMMANDER MOVES AWAY,  
LISTENS AT THE DOOR  
OF THE PREPARATION ROOM,  
NOW CLOSED AND LOCKED)

(2 NEXT)

Pan them R to  
door

(THE COMMANDER  
NODS TOWARDS THE  
DOOR)

COMMANDER: What happens to them?

LOBOS: In due course, Commander. They'll go into the museum as planned.

(THE MOROK COMMANDER  
NODS, MOVES AWAY  
FROM THE DOOR LEADING  
INTO THE PREPARATION  
ROOM. WE CLOSE IN ON  
IT AND:)

59 2 B 35  
2-S IAN/VICKI

/BOOM B1/MUSIC 48/

18. INT. PREPARATION ROOM. DAY.

(IAN IS ON THE  
OTHER SIDE OF THE  
DOOR. HE LOOKS AT IT,  
TRIES TO OPEN IT IN  
A WAY TO SUGGEST HE  
HAS TRIED MANY TIMES  
BEFORE, THEN HITS AT  
IT WITH HIS FIST IN  
A FRUSTRATED KIND OF  
WAY.

WE PULL OUT TO SHOW  
DOCTOR WHO IS  
SITTING IN THE CHAIR,  
WIPING HIS FACE WITH  
HIS HANDKERCHIEF AS  
THOUGH THE ROOM IS  
NOW BECOMING TOO  
HOT FOR HIM.

Pan IAN R pulling  
back. Lose VICKI  
Take in DR WHO

JEM

(ON 2)

- 33 -

BARBARA AND VICKI  
ARE STANDING ON THE  
OTHER SIDE OF THE  
ROOM. THERE IS  
A GENERAL AIR OF  
DEPRESSION)

Pan IAN R  
to single shot

DOCTOR: You can save your  
strength, Chesterton. It'll  
take more than that to get us  
out of this situation.

(IAN DOES NOT ANSWER  
AT FIRST, HE MOVES  
ACROSS TO THE CONTROL  
BOX OF THE FREEZING  
PROCESS, STANDS  
GLARING AT IT)

IAN: So - exhibits in a forgotten  
museum. That's how it all  
ends?

(HE PICKS UP THE  
BOX, DELIBERATELY  
SMASHES IT)

Well it won't be on this contrap-  
tion, that's for sure!

60 1 B 9  
SINGLE DR WHO

BARBARA leans into  
R of shot.

DOCTOR: My boy, one can hardly  
call me a pessimist, but I  
should think it most unlikely  
that that was the only "contraption"  
of its kind.

BARBARA: I think Ian's entitled  
to let off some steam, Doctor.  
If I'd have thought of it, I  
would have smashed it myself.

61 2 A 35  
SINGLE VICKI

Pan her R to  
3-S VICKI/DR WHO/  
BARBARA

DOCTOR: Yes, yes - so would I  
have done.

VICKI: Just listen to you all!  
We must have changed the future -  
we just must have done!

(1 NEXT)

- 33 -

JEM  
(ON 2)

- 34 -

(VICKI HAS MOVED  
ACROSS TO THE  
DOCTOR POSSIBLY FOR  
CONFIRMATION OF HER  
LAST STATEMENT. HE  
SMILES AT HER  
ENCOURAGINGLY)

Pan BARBARA R  
then L to 3-S  
VICKI/DR WHO/  
BARBARA

BARBARA: Did we Vicki? Or were  
all the things we did, laid out  
for us. Four seperate journeys  
and choices - that led us all  
the time closer to here.

(THERE IS A GENERAL  
SILENCE. THEY ARE,  
AFTER ALL, THERE)

It might never have happened if  
I'd stayed in that museum...

DOCTOR: Or if I hadn't got  
myself captured, mmm?

IAN: Well if everybody's joining  
in, I could have ..... oh, what  
does it matter? /

62 1 G 9  
CU VICKI

VICKI: It hasn't happened yet,  
you know!

DOCTOR: Yes, Vicki's right. /

63 2 A (PUSHED IN) 35  
4-S VICKI/DR WHO/  
IAN/BARBARA

IAN: But it's just a question  
of time, isn't it, Doctor?

DOCTOR: Not necessarily.

64 1 G 9  
CU DR WHO

BARBARA: But what can we do  
now to change things? /

(BARBARA REACTS, THE  
DOCTOR PICKS HER UP WITH)

(2 NEX<sup>n</sup>)

- 34 -

JEM  
(ON 1)

- 35 -

DOCTOR: (Cont) ...

You've got to remember, Barbara, that for the short time we've been on this planet, we've met people spoken to them, and maybe even influenced them.

65 2 A 35  
4-S VICKI/DR WHO/  
IAN/BARBARA

VICKI: That's what I was trying to say, Doctor.

DOCTOR: I know you were, my child, I know you were.

IAN: You mean we don't necessarily have to change our own future. It could be changed for us?

DOCTOR WHO: Quite so Mr. Bey, quite so....

66 1 G 9  
CU VICKI

(WE CHANGE ANGLE IN  
ON VICKI, AS MUCH  
TO HERSELF AS  
ANYTHING:)

Push in

VICKI: Like the revolution ...

(WE HOLD ON VICKI  
MOMENTARILY, AND  
THEN)

67 4 D 35  
2-S DAKO SITA

/BOOM D1/MUSIC 49/

19. EXT. MUSEUM BUILDING. DAY.

(3 NEXT)

- 35 -

(ON 4)

-36-

AS GUARDS TURN  
BACK TO CAMERA

TWO GUARDS RUN INTO  
SHOT FIRING THEIR  
RAY GUNS PAST CAMERA

68 3 C 24  
TOR & GROUP of  
XERONS

A BAND OF XERONS LEAD BY  
TOR ENTER FIRING THEIR  
GUNS & YELLING

69 4 D 35  
GROUP SHOT

THE GUARDS FALL TO THE  
GROUND

70 3 C 24  
GROUP SHOT  
centering on  
TOR & GUARD

TOR JROSSES TO DAKO. A  
GUARD JUMPS ON TOR'S BACK  
BUT TOR FLINGS HIM OFF  
AND SHOOTS HIM

71 4 C 35

A GUARD RUSHING FROM THE R  
GOES INTO THE BUILDING  
FOLLOWED BY TWO XERONS

72 6 B 24  
GROUP SHOT

20. INT MUSEUM CORRIDOR. DAY

/BOOM A3/

(ON MOROK GUARD RUNS DOWN  
THE CORRIDOR. THE XERONS  
RUSH AFTER HIM FIRING THEIR  
GUNS

73 2 G 16  
2 GUARDS

THE GUARD FALLS TO THE FLOOR)

74 3 E 24  
2-S DAKO/TOR

21. EXT. MUSEUM BUILDING. DAY

/BOOM D1/

TOR: Dako - it's Tor ....

(DAKO STRUGGLES TO COME ROUND)

DAKO: Tor! The barracks...did  
you?

JEM  
(ON 3)

- 38 -

TOR: Yes - destroyed. The Moroks are on the run.

(DAKO SMILES, LOOKS VERY PLEASED)

TOR: And Vicki? Do you know what happened?

DAKO: She found ... then the Moroks came and ...

TOR: They took them?

(DAKO NODS WEAKLY)

TOR: Where to Dako? Where did they take them?

DAKO: Not sure - the Governor I think.

Pull back to  
let in XERON L

(TOR LOOKS DOWN  
AT DAKO, GRABS AT  
ONE OF HIS GROUP)

2 XERONS enter R

TOR: Stay with him.

Let them go L

(TOR SIGNALS TO  
THE REST OF HIS  
GROUP)

TOR: The rest of you - come with me!

(TOR LEADS THE  
XERONS OFF FRAME, AND,  
AS HE DOES SO, WE:)

75 5 C 24  
ON INTERCOM

/BOOM AL/MUSIC 50/

22. INT. LOBOS' OFFICE. DAY.

(1 NEXT)

- 33 -

Pull back as LOBOS  
enters R and  
take in COMMANDER L

(WE COME UP ON THE  
BUZZING INTERCOM,  
PULL OUT AS LOBOS  
COMES ACROSS TO  
ANSWER IT. THE  
MOROK COMMANDER IS  
IN THE BACKGROUND)

LOBOS: Yes? Armoury)

GUARD ONE: (OVER) Yes, sir ..

LOBOS: What's happened? What  
took you so long?

GUARD ONE: (OVER) It's been  
attacked! The weapons have  
gone!

LOBOS: What! Stay there -  
I'll have soldiers ...

GUARD ONE: (OVER) No - the  
barracks have been wiped out.  
The Xerons have gone mad!

(WE HEAR A NOISE  
FROM THE OTHER END,  
A SCUFFLING, THEN  
A CRY, FOLLOWED BY  
SILENCE)

LOBOS: Hello? Hello! This is  
Governor Lobos ...

(WE HEAR NOTHING,  
THEN THERE IS A  
GENTLE LAUGH FROM  
THE OTHER END.  
LOBOS FLICKS BACK  
THE SWITCH HURRIEDLY,  
BACKS AWAY.

THEN TURNING TO THE  
MOROK COMMANDER:

We can still get away! I've got  
a ship standing by at the launching  
Port.

JEM  
(ON 5)

- 40 -

Pan COMMANDER L then  
R to LOBOS and  
make 2-S COMMANDER/  
LOBOS

(LOBOS OPENS HIS  
DESK, ETC. GETS  
A BAG, OR MERELY  
STUFFS AS MANY  
POSSESSIONS AS HE  
CAN INTO HIS POCKETS,  
WORKING AT GREAT  
SPEED. HE LOOKS  
AROUND THE OFFICE,  
MAKING SURE HE HAS  
EVERYTHING OF  
IMPORTANCE.

THE MOROK COMMANDER  
HAS, MEANTIME,  
COLLECTED A RAY  
GUN. HE MOVES TO  
OFFICE DOOR,  
OPENS IT, LOOKS OUT,  
RAY GUN AT THE READY.  
HE MOVES BACK IN AND  
WAITS FOR LOBOS, THEN  
WHEN THE GOVERNOR IS  
READY:)

COMMANDER: What about the aliens?

(LOBOS THINKS, IT  
SEEMS AS THOUGH HE  
IS NOT GOING TO  
BOther, THEN,  
DECIDING:)

LOBOS: All this trouble started  
when they arrived. Kill them!

Pan them R to  
door pulling back  
to POS A

76 1 C 24  
GROUP SHOT  
w LOBOS/COMMANDER L

(THE COMMANDER NODS,  
MOVES TO THE  
PREPARATION ROOM  
DOOR, OPENS IT.  
LOBOS MOVES IN  
BESIDE THE COMMANDER  
RAISES HIS RAY GUN  
AS WELL. WE CAN SEE  
THE DOCTOR, IAN, BARBARA  
AND VICKI THROUGH THE  
OPEN DOOR.

WE GET THE NOISE  
AND EFFECT OF RAY  
GUNS FIRING.

77 2 H 16  
TOR & XERONS entering

BOOM AL

(1 NEXT)

- 40 -

JEM  
(ON 2)

- 41 -

78 1 C 24

GROUP SHOT  
Quick push in on  
LOBOS & COMMANDER  
falling

THERE IS A SLIGHT  
PAUSE DURING WHICH  
NOTHING HAPPENS, THEN,  
LOBOS TURNS TOWARDS  
THE OPENED OFFICE  
DOOR, AND FALLS, AS  
THE MOROK COMMANDER ALSO  
COLLAPSES TO THE FLOOR.

79 5 A 24

ON DOOR  
Pan VICKI L to TOR

IN THE DOORWAY WE SEE  
TOR WITH HIS GROUP OF  
XERONS, THEIR RAY  
GUNS HAVING JUST FIRED.

VICKI IS FIRST OUT OF  
THE PREPARATION ROOM,  
RUNNING THROUGH TO  
GREET TOR)

TOR: Vicki!

Pan R. Lose  
TOR & VICKI.  
Take BARBARA/  
DR WHO & IAN

VICKI: Tor!

(WE TRACK PAST THEIR  
JOYFUL EXCITED HUGS,  
ON TO DOCTOR WHO,  
BARBARA AND IAN WHO  
STAND, FRAMED IN THE  
DOOR.

DOCTOR WHO LOOKS AT  
BARBARA AND IAN ON  
EACH SIDE OF HIM IN  
TURN, WITH:)

DOCTOR WHO: Mmm - the future  
doesn't look too bad after all,  
does it?

(BARBARA AND IAN  
SMILE AT THE DOCTOR,  
AND WE HOLD)

RECORDING BREAK

80 3 C 24

TOR/VICKI w  
XERONS crossing 23. EXT MUSEUM BUILDING. DAY.

BOOM DL

(4 NEXT)

- 41 -

JEM  
(ON 3)

- 44 -

Push in to POS E &  
pan 3rd XERON L  
to BARBARA & IAN  
Let XERON go L

(WE COME UP ON THE  
MUSEUM BUILDING  
EXTERIOR. TOR IS  
STANDING WITH VICKI  
NEAR THE ENTRANCE  
DOORS, DIRECTING  
THE XERONS WHO ARE  
TAKING, FROM THE  
MUSEUM, ARTICLES THAT  
HAVE BEEN EXHIBITED  
THERE, AND CARRYING  
THEM OFF FRAME.)

WE ESTABLISH THIS  
SCENE, THEN CLOSE IN  
ON BARBARA AND IAN  
STANDING OUTSIDE THE  
TARDIS, AND ALSO  
WATCHING THE PROCEEDINGS)

BARBARA: Well - they certainly  
didn't waste much time in  
dismantling the museums!

IAN: No - it must be quite a  
feeling getting your own planet  
back ...

(IAN AND BARBARA TURN  
AS, DURING THESE LAST  
TWO SENTENCES, DOCTOR  
WHO HAS COME OUT OF  
THE TELEPHONE BOX.  
HE HOLDS A SMALL  
CONDENSOR IN HIS HAND)

DOCTOR WHO: Ah, there you are -  
well, that's it, the cause of  
all this dimensional trouble  
we've been having.

(THE DOCTOR HOLDS  
OUT THE SMALL  
CONDENSOR. IAN  
TAKES IT, LOOKS AT  
IT)

IAN: Mmm - I suppose it saved  
us in a way.

- 42 -

(4 NEXT QUICKLY)

(ON 1)

EPISODE FOUR. REVISED.

- 43 -

81 4 C 9  
CU DR WHO

DOCTOR: Funny how it happened.  
(TO BARBARA) It stuck, you know, yes. I don't know whether you've ever been into a room, and switched the light on - and then had to wait, oh, a second or two, before it actually lit...

82 3 E 9  
CU BARBARA

BARBARA: Well, yes, I have; everybody has I suppose.

83 4 C 9  
CU DR WHO

DOCTOR: Some sort of problem! We landed on a separate time-track; wandered around; but it wasn't until that little thing clicked into place that we actually arrived here.

84 3 E 24  
3-S BARBARA/  
DR WHO/IAN

IAN: Thank you for taking the trouble to explain.

DOCTOR: Anytime, dear boy, anytime...

(IAN GOES TO HAND BACK THE CONDENSER)

IAN: Do you want this back?

DOCTOR: Mn? yes, take it inside will you? I'll fetch Vicki....

Pan DR WHO R  
to TOR & VICKI

(IAN AND BARBARA NOD, MOVE ACROSS TOWARDS THE TARDIS. DOCTOR WHO WALKS ACROSS TO JOIN VICKI. SHE IS WITH TOR WHO IS STILL DIRECTING THE XERONS RETURNING FOR MORE OF THE MUSEUM EXHIBITS)

VICKI: Do you have to destroy it all, Tor? Can't you use some of this equipment?

TOR: We only want on Xeros what belongs to Xeros, Vicki - the rest will be broken up.

(1 NEXT)

(ON 3)  
EPISODE FOUR. REVISED.

- 44 -

(THE DOCTOR MOVES  
INTO FRAME)

DOCTOR: Yes, I understand your  
sentiments, young man - but don't  
close your eyes to science,  
altogether - you'll need it....

(WE CUT TO A WIDE  
SHOT TO INCLUDE  
IAN AND BARBARA  
OUTSIDE THE TARDIS.  
THEY HAVE LOOKED  
INSIDE THE DOOR,  
AND NOW IAN TURNS  
TO CALL BACK TO  
THE DOCTOR) /

85 1 H 24

IAN & BARBARA coming  
out of TARDIS

IAN: What's this inside the  
Tardis, Doctor?

86 3 E 24

2-S DR WHO/TOR

DOCTOR: Hm? Oh, it's from the  
museum - Tor let me have it as  
a souvenir....

87 1 H 24

2-S IAN/BARBARA

IAN: A souvenir? Couldn't you  
have found something smaller?

(DOCTOR WHO GLARES,  
ANSWERS ANGRILY) /

88 3 E 24

2-S DR WHO/TOR

Pan DR WHO L to 3-S  
IAN/BARBARA/DR WHO  
DOCTOR: Chesterton, I don't need  
your permission to take things  
aboard my ship!! I'll remind you  
that if...

(BARBARA SHOOTS  
IAN A LOOK AND  
PACIFIES) /

89 4 C 9

CU DR WHO

DOCTOR: Oh! As a  
matter of fact it's a time-space  
visualiser, I couldn't believe  
my eyes when I saw it in the  
Museum Barbara and you know, I  
think I may be able to get it  
working again....

90 3 E 24

3-S IAN/BARBARA/DR WHO

(4 NEXT)

(ON 3)

-45-

IAN: What does it do exactly?

Pan DR WHO  
R to  
TOR & VICKI

DOCTOR: You'll see, Chesterton -  
you'll see.

(THE DOCTOR TURNS AWAY)

Said your goodbyes child?

(VICKI NODS LOOKING DOWN)

TOR: Thank you Doctor. Your party  
made our revolution a success.

(HE LOOKS AT VICKI BUT SHE DOES  
NOT LOOK UP)

DOCTOR WHO: Yes well it's time  
we were moving

Pan DR WHO &  
VICKI L to TARDIS

(THEY ALL SAY THEIR GOODBYES  
AND GO INTO THE TARDIS

Q. TK-25

91 4 C 9  
SINGLE TOR

VICKI IS THE LAST ONE AND  
SHE WAVES & SMILES

TOR STANES AMONG THE XERONS  
AND WAVES BACK)

ON TK-25

/MUSIC 51/

THE TARDIS DEMATERIALISES SLOWLY LEAVING THE  
BLANK MUSEUM WALL. THE WALL BECOMES THE SPACE  
SKY WITH MILLIONS OF STARS. THE CAMERA ZOOMS  
IN TO THE PLANET FACE.

TELECINE

92 6 C

/BGM A4/

24. DALEK CONTROL ROOM. DAY

(A DALEK IS WATCHING A CONTROL  
PANEL OF FLASHING LIGHTS.

HE TURNS)

(2 NEX)

-45-

DALEK VOICE: Our greatest enemies have left the planet Xeron. They are once again in time and space.

DALEK: SUPR ME: (OOV) They cannot escape! Our time machine will soon follow them. They will be exterminated. Exterminated. Exterminated.....

SUPER SLIDE 3

/Next episode - THE EXECUTIONERS .

93

2

/ROLLER CAPTION:

Dr. Who ..... WILLIAM HARTNELL  
 Ian Chesterton. WILLIAM RUSSELL  
 Barbara Wright. JACQUELINE HILL  
 Vicki..... MAUREEN O'BRIEN  
 Lobos..... RICHARD SHAW  
 Tor..... JEREMY BULLOCH  
 Morok Commander IVOR SALTER  
 Dako..... PETER CRAZE  
 Sita..... PETER SANDERS  
 Dalek Voice.... PETER HAWKINS  
 Dalek machine  
 operated by. MURPHY GRUMBAR  
 Morok Guards... SALVIN STEWART  
 PETER DIAMOND  
 BILLY CORNELIUS  
 LAWRENCE DEAN  
 KEN NORRIS  
 Xerons..... MICHAEL GORDON  
 EDWARD GRANVILLE  
 DAVID WOOLSCROFT  
 BILL STARKEY

Story Editor... DENNIS SPOONER

Fight Arranger. PETER DIAMOND

Title Music by RON GRAINGER with the  
BBC RADIOPHONIC WORKSHOP

Lighting..... HOWARD KING

Sound..... RAY ANGEL

Costumes supervised by DAPHNE DARE  
 Make-Up supervised by SONIA MARKHAM  
 Designer..... SPENCER CHAPMANPRODUCER  
VERITY LAMBERTDirected by MERVYN PINFIELD  
BBC-tvSUPER SLIDE 4SUPER SLIDE 5FADE VISIONFADE SOUNDTHE END